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## XIII.

THE H. S. HENRY COLLECTION, PHILADELPHIA.

(Described by W. P. Lockington.)

PROBABLY beneath no single roof throughout our land does there exist a collection purer, brighter, richer in the technique or more worthy the rapt attention of the connoisseur than that which it is my privilege now to describe.

Mr. H. S. Henry has here gathered together twenty-two of the choicest gems of the Barbizon school and contemporaneous period. From the sensuous, lustrous colors and picturesque qualities of Delacroix to the virginal tints of the good old master, Corot, nature, human and animal, are here gathered in all the vigor and poetry that the palette and artist can command.

Troyon's "At the Brook," a canvas 29x37, is full of values from the warm tan and white color of the cow lifting its head from the drink to the colder lights of the departing day away in the distance. The detail surrounding, full of sterling qualities, create a grand framework for the cow, strong in anatomical excellencies, the plaintive, doe-like eyes and clinging skin being interpreted by an eye formed to guide the hand. As an antithesis, the "Tiger and Serpent," by that Byron of painting, Eugene Delacroix, canvas 13x16, proclaims with avidity the survival of the fittest. The low, crouching attitude of the feline monarch of the woods advancing with slow, sinuous steps to meet the defiant hiss of the tree-coiled serpent, glows with natural warmth, herculean strength and coloring. With fascinating qualities, strongly expressed, this self-same canvas always evoked great praise from Barye.

Diaz, that vigorous dictator of the palette, was never so near the love song of his heart as when, with the delicate and subtle feeling tingling through his veins, he painted that charming panel, "The Whispering of Love." On this 18x12 glows the subtle qualities of the poet painter; warmer, richer in technique than de Chavannes, he expresses himself in the fulsome moon glowing with wondrous atmospheric skill in the background, and centers his composition with the virgin maid, white-robed and pink drappings, the very interpretation of *la couleur d'amour*, with hair of sunlight sheen. A fair and winsome Cupid conveys the message to her ear, while two Cupids on the left watch with rapt attention the sense of bliss that steals like the morning light of a new-born intelligence across the mobile face. It is a sweet, mellow note, the prelude to a rhapsodie, that is both human and divine.

The low, sweet notes ushered by evening shades were never better expressed than in "The Farm by the Sea," a royal canvas measuring 38x58, painted by the great Daubigny, in that epoch when relieved from the strain of bread winning he gave himself up to commune with nature, and, painting for art's sake, he gave us in soft textures now growing mellow with time's kindly hand, the sloping hill from the left, studded with a heavy timber belt, the soft mossy qualities of the undulating grounds dying away to meet the chant of the in-coming sea, singing the lullaby to the cattle browsing on the hill. The *tout ensemble* is made dreamy by sweet lunar rays. Broad and expressive in its subdued qualities, it may in verity be described one of Daubigny's master works, since night appealed to him as morning affected Corot. In the crescent light of wisdom this Barbizon master gave heart and soul to the soft, mellow and persuasive qualities inviting him in the rendition of "The Little Fisherman," a 13x18 picture of silvery tone and exquisite charm.

Turning from the virgin morn we find in the contemplation of Dupré's "Twilight" the heavier pigment delineation of this famous artist. Another translation and transition from day to night, when the setting sun throws up one last kiss from his lips to the joyful, scattered clouds that herald fast approaching night, causing them to blush with delicate effulgence. In form this example, measuring 30x40, depicts the tall trees on the right giving a low, quiet nod to their neighbors on the left. In the center, the waters reflect in partial form the tree-growth above, while the cattle group, accentuating the interest, is touched by the last rays of the setting sun. Vigor and directness of purpose are here seen, with deep velvety tones and pure qualities.

Millet here finds an abode for "The Storm," a panel measuring 18x15. The old woman has gathered fagots, but now, fleeing before the fury of the coming storm, bends low and drags along her small boy. The black, sweeping clouds hang like a funeral pall. Few Millet's could approach or equal this in drawing or technique, the gray, cold atmospheric qualities asserting their forces over the two tired, struggling factors is a clever rendition of a hard subject.

Gericault, strong in art, but touched by death's hand at the early age

of thirty-three, left nothing stronger, in the massing of the masses, than is here represented in the canvas 17x24 of the "Horse Race in Rome." Behind that rope-line barrier, drawn so taut that the vibrative tension is seen and felt, the artist has given action, despair and triumph. The impatient struggles of the horses in conflict with the sinewy and heavy-thighed men of that period, is a superb rendition of human exertion against brute strength. The superb coloring gleams forth like sunshine on the peasant riders and onlookers, all breathing beneath the zone of labored excitement; while with exquisite grace the vibrating light plays upon the skillful rendering of the architectural portions.

Corot, in the heyday and vigor of his youth, is seen in the superlative beauties of "Les Nymphes Jouant Avec un Tigre." The woods right and left, stirred by the breath of spring, that further causes the blood to leap and dance in the veins of the nymphs disporting themselves in graceful abandon in the glen. This canvas, 32x26, contains marvelous depths, fine technique, an approach to nature made only by a warm friendship tinged by a vein of altruism. Few canvases of the good master would bear comparison. It is the sheen of the silk, and is an admirable foil to the liquid qualities of Rousseau's "Forest of Fontainebleau" or "Les Roches de Jean de Paris," a panel 14x20. The soft mossy earth, undulating slopes, the scintillating autumnal tints of vegetable life, from *la terre to d'or*, broken by the cloudlets, gold-tipped, seen between the hills. One of the finest of Rousseau's, it may be said to have the depth and vigor of old wine.

Never was Diaz more direct or vigorous in his style than in the 29x24 canvas depicting "The Fagot-Gatherer" in the interior of a wood, wherein nature, aided by the warm sunshine that steals in like a half-shy neighbor and lightens up, for the artist's benefit, with scintillating evanescent qualities the autumnal-turned foliage. The massing of the shades is an admirable translation, deftly handled from the tree-tops to the mossy fern-sprinkled ground, to which the soft, white flock clouds lend the keynote. This is full of the majesty and glory of art.

Troyon, in his canvas, 21½x23½, with the legend, "Going to Market," shows to skilled perfection in his grouping or composition and nice allotment of color. The farmer's wife seated upon the donkey burdened with the heavy vegetable-laden *paniers*, is in hard remonstrance with the milk-white cow poking her nose to the fore, flanked on either side by the semi-browsing sheep, held in submission by the faithful dog. The hill rising to the right and sloping to the left gives in admirable qualities the low ground beyond, with the early morning lights stealing up back of the hill. Here the color is deftly proportioned from the old woman's white cap, red neckerchief and blue apron, to the gamboge of the dusty sheep. Large, white, fleecy clouds punctuate the blue of the skies, and thus relieve the foreground of any density. Light vibrations and fine technique and drawing mark this a valuable acquisition.

Delacroix, full of the romanticism born of the dark Southern blood within his veins, wept and cried in the delineation of "The Rescue of the Captive Princess," a rendition of 1860, and a canvas measuring 21x25½. Centered, the princess kneels at the feet of the gold-clad knight, armed cap-à-pie, while to the right the green-robed knight is in mortal conflict with the red-robed messenger of mercy, backed by the fury of conflict between the men-at-arms beneath the bastion keep. This is human and sincere, marked by splendid drawing and grouping, marvelous in the textures, and refreshing in the picturesque qualities.

Near by is another emanation, 22x18, "The Arab Mounting His Steed." Color, volume, spirited action and admirable light qualities are here rendered by this same artist. The interest centers in the Arab in flowing garments, with right foot already in the saddle, and the spirited action of the grey Arabian steed, backed by the brown rock, subdued in tone to give in excellent adjustment the dominating colors, blue-green, red and white, which form the vestments of the Arab and his distant companion. Clean and earnest in execution, it stands as a splendid companion to the last mentioned.

In "The First Shades of Night," we are again drawn into the realms of Daubigny. Here the subtle delicacy of the artist's devotion proves itself in the exquisite treatment of the overhanging alders, the birch and the larch, marking the perfect perceptive qualities of this artist's period, which he loved to call between the blue and the green. This little panel, 10x16, was painted in 1860, and illustrates the horse-pond at twilight, with the right bank of alders punctuated with the laborer riding his horse to drink. The sombre shadows falling in rich, deep shades, while the high lights are borrowed from the low setting sun and cold chrome reflection. This is rich in tone and bears the imprint of the silk and velvet of nature. One year previous to this period, and Daubigny painted a similar panel, but "On the River Oise," showing the slope of the hill on the right, and the old church tower and Normandy nodding poplars in the distance, the blanchisseuse working at the river, deep and clear. This to Daubigny was the aspect *par excellence* that lent itself to his poetical sentiment, his country, his people, and the best thing he could write of them had to be written with his brush, in which the multiplied forms of green meant their history. A charming sentiment due to his birth, enhanced by his experience.

Decamps, a painter to his finger-tips, never stretched canvas that bore a better expression to a story than "Les Contrabandiers," 21x18. Mark the studied light of that interior with the rude glaring print of the Virgin Mary upon the walls, while near-by hangs the musket and the canteen, flanked by the chimney-corner. Seated on a bench on the left



J. B. C. COROT.

LES NYMPHES JOUANT AVEC UN TIGRE.  
32 x 26.

of the table is a brigand, while the figure of a man with his back to the on-looker is evidently eating, the right arm being suggestively raised towards his mouth. Soothing, almost captivating, are the qualities of form and feeling, and color. Even to the small boy, seated on the right and looking into the faces of the men, the artist is in close affinity to things human; the textures are fine, and the senses accept without any mental admonition the belief that beneath the clothing there exists the flesh of men.

"The Little Blacksmith" or "Farrier" is a crisp, buoyant color group by Troyon, a 14x11, with the shaggy qualities of the gray mare, deepened into rustiness by the brilliancy of the boy's red cap and trousers, as he stands beside the farrier clad in blue jeans, absorbed in the process of shoeing. The vine-clad stone houses and perspective all are imbued with good qualities, and heighten the softer tones of that silvery little Corot, "Ville d'Avray," a 13x18 containing all the minor chords of music due to the very simplicity and truthfulness of its treatment, the soft mossy properties of the foreground and the unquestionably fine treatment of the sapling growth. Still another of the same size by the same artist is "Vue du Chateau Thierry," showing a steep ascent on the right, with a view of the chateau and environments on the left. Full of atmospheric vibration and clever treatment.

In completing this splendid collection, Corot's "Le Matin au Bord du

Lac Geneva," a noble canvas 32x26, marks the heyday and vigor of the artist's prime. Full of the opalescent, low, silvery tones, with the wooded slopes leaving an avenue to the still, deep waters beyond, in which midway the artist gives us the piping shepherd and the bleating goat, marvelous in the technique, subdued in tone. It possesses the highest possible form of translation from nature to natural form and quality on canvas, a dream that has developed by his skilful brush into a poem.

As a *vis-à-vis* no more could be desired than that found in the majestic canvas 53x38, by Troyon, "On the Road." No better piece of landscape was ever painted by Dupré or Rousseau, from the heavy timber on the right to the trees on the left, between which there emerges into the strong lights of the sun a white cow. Mark the strong and intellectual handling of the wealth of light and shade. On horns, nose, eyes and hoofs can be seen the emoluments of a deep and earnest study. Life, motion, form and anatomy are conscious in this and in the sorrel-colored kine on the right. The browsing sheep on the left near the cut-off have the soft fleecy qualities of the sheep, while the ethereal blue of the heavens is toned down by the soft, white, voluptuous mass of clouds, rendering the shade so aptly depicted by this sterling master who fought for the natural aspects and rendering in all that pertains to art, grand and incontrovertible.